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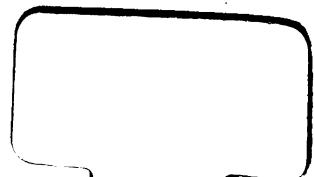
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A CATALOGUE
OF ETCHINGS AND DRAWINGS BY
CHARLES MERYON
AND
PORTRAITS OF MERYON
IN THE
HOWARD MANSFIELD COLLECTION

THE ART INSTITUTE OF CHICAGO
MDCCCCXI

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THE ART INSTITUTE OF CHICAGO
DEPARTMENT OF PRINTS

COMMITTEE, Clarence Buckingham, Kenneth S.
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FROM THE BEQUEST OF MRS. ELIZABETH HAMMOND
STICKNEY THE HOWARD MANSFIELD COLLECTION OF
ETCHINGS AND DRAWINGS BY CHARLES MERYON
WAS PURCHASED FOR THE PERMANENT COLLECTION
OF THE ART INSTITUTE OF CHICAGO IN 1909.

MERYON

Charles Meryon, famous among the masters of etching, was born in Paris on the twenty-third of November, 1821, the son of Charles Lewis Meryon, an English physician, and Pierre-Narcisse Chaspoux, a dancer at the opera, who is believed to have been of Spanish origin. The father soon afterward returned to England, but in 1824 formally acknowledged his son, providing also in a measure for his education. It was this Dr. Meryon who became the medical attendant and secretary of Lady Hester Stanhope, on her journeyings in the Levant, and her biographer and the recorder of her travels. There seems to have been early intercourse between Meryon and his father's English family, and intermittent correspondence between the father and son almost to the date of the latter's death, with renewed offers of pecuniary aid on the one side and suspicion of motives on the other.

Up to 1837, however, Meryon was for the most part left to the devoted care of his mother, who died insane in that year or the next, foreshadowing the mental trouble that years afterward was to afflict her son. After early schooling at Passy, he was admitted, in 1837, to the Naval School at Brest, where he remained for two years, rising in that interval from number forty-seven to number twelve in his class. Leaving the Naval School, he was assigned to one and then another training ship with first class rank, and thus during two years saw something of countries about the Mediterranean. In 1842, he embarked as midshipman

on the corvette RHIN, and on the four years' voyage of that ship visited New Zealand, New Caledonia and other islands of Oceanica.

Already, while on a visit with his father's family at Marseilles, Meryon had thought of becoming an artist, and at Toulon had received some instruction from Victor Cordouan, a landscape-painter, to whose influence Burty attributes the peculiar softness of drawings made by Meryon on this South Sea voyage, a characteristic especially observable in the drawing of "*Pêche aux Palmes*," in the collection presently to be described.

On his return to Paris in 1847, Meryon sought a six months leave of absence, which was granted and which at one time seemed likely to lead to an appointment in the Bureau of Charts and Maps. Lack of political influence appears to have saved him from the career of office draftsman, such as Whistler years after dallied with, and while he was waiting his leave of absence expired. In this difficult situation he decided to leave the service, partly, as he afterward explained, because he himself felt unfitted for the career of naval officer, and partly because of a cherished inclination toward art.

Scarcely had Meryon's resolve to be an artist become fixed than he took a studio in the Rue Hautefeuille, and started out to become a painter, with such limited preliminary instruction as could be had from a pupil of David, Philippes by name, then in the employment of the war office, who set him to the customary task of making drawings from antique casts. But Meryon, with characteristic eagerness and full of the political enthusiasm of the time, set himself to his own tasks, imagining a patriotic composition, "*L'Ère de*

Lumière-1848," describing it in writing, and achieving the sketch for an ambitious painting, "L'Assassinat de Marion Dufrene, a la Baie des Isles (Nouvelle-Zélande), en 1772." Although this sketch, reproduced in "Notes et Souvenirs sur Charles Meryon" by Aglaus Bouvenne, gained admission to the Salon of 1848, the discovery was made, when Meryon essayed the painting, that he was afflicted with color-blindness, and so one avenue toward success in his new career was forever closed.

Another, fortunately for the world, presently opened before him, through the opportunity, given by chance, of seeing the etchings of Eugène Bléry, an etcher of trees and plants. These works so strongly impressed Meryon that he sought instruction from the etcher, who became in consequence known to fame chiefly as Meryon's master. Under his tuition Meryon soon learned all the technical resources of the art, including skill in the printing of the plates. The beginning of his own work, in the years 1849 and 1850, was copies of the work of others, De Loutherbourg, Salvator Rosa, Karel Du Jardin, Adrien van de Velde and Reynier Nooms, the Dutch etcher, better known as Zeeman, besides a few portraits, one of himself and one of Bléry, both now unknown except by description, and one of Edmond de Courtives, an impression of which is in the collection of Mr. B. B. McGeorge. The earliest work of all, however, was the "Head of Christ," or "La Sainte Face," the only known impression of which is in the present collection. The identity of this impression is established by Meryon's own statement on the mount, that it is "after a copy of a painting by Philippe de Champagne." This, together with some eight others of his early etchings, one other of which,

"The Sheep and the Flies," similarly identified, is probably unique, was included in a gift by Meryon to Bléry, contained in a portfolio, also in this collection, carefully lettered in ink and color by Meryon's own hand. Further proof of his appreciation of his master appears from the presentation impressions of early states of "La Morgue" and "Entrée du Couvent des Capucins Français à Athènes," both in the collection.

It was in 1850 that Meryon began, with the "Petit Pont," the series of Paris etchings upon which his title to immortality rests. All the plates were completed within the next four years, although not in the order in which they were published and have uniformly been catalogued. According to M. Loys Delteil, the latest authority on Meryon, none of the series followed in 1851, a year marked only by the "Carved Doorway of an Old House at Bourges"; but 1852 witnessed the etching of the characteristic "Title" and of the "Tour de l'Horloge," then under restoration, the "St. Etienne-du-Mont," the "Tourelle de la rue de la Tixeranderie," then on the verge of demolition, and the "Pompe Notre-Dame," soon also to disappear. In 1853, "Le Stryge," that wonderful and typical grotesque of Notre-Dame, and the "Galerie Notre-Dame" were achieved, and finally, in 1854, the "Rue des Mauvais-Garçons," the "Pont au Change," the "Morgue" and the culminating "Abside de Notre-Dame." In the same year, a number of smaller accompanying pieces and a few verses of weird poetical reflections, were added and the extraordinary creation was complete, awaiting only appreciation.

Some stimulus it had doubtless needed, and such it had in large measure received from M. Jules Niel, librarian of

the Department of the Interior, whose generous support and encouragement during the execution of the work are recognized in a note of presentation on an early impression, in the present collection, of the "Arms of the City of Paris." Aid from this source was supplemented in the substantial form of a subscription from the Department, apparently for a number of copies of the whole or portions of the work, since duplicate impressions of some of the finest plates, printed on the "verdâtre" paper of the Eighteenth Century, for which Meryon had a particular fondness, and bearing the stamp of the "Ministère de l'Intérieur" are in the present collection and in some other collections. These and nearly all the early proofs of the Paris etchings owe their beauty of impression to the skill in printing of Meryon himself, or of Auguste Delâtre, who appears to have taken impressions from all the plates, under the supervision of Meryon, on papers of Meryon's selection.

Although the Paris series was placed on sale with the principal print-sellers of Paris, at the modest price of 25 and 30 francs for the set, and was eagerly acquired by a number of amateurs, whose names Delteil rightly records, the "art patrons" of Paris remained, for the most part, insensible of the new glory added to their city and to art, or were indifferent, as many print-collectors so long continued to be, to the quality and rank of these great etchings. The official representative of the art-public, the jury of the Salon, had already, in 1853, rendered its verdict in denying to the "Galerie Notre-Dame" a place in the exhibition of that year.

From some of the art critics, however, and from distinguished men of letters, came a due meed of appreciative

praise. The approbation of one of these critics, Léon Goddard, brought a letter of thanks from Meryon, modestly decrying his own work as overpraised, specifying particulars in which it seemed to the exacting etcher that his etchings were imperfect. Such satisfaction as this and other favorable criticism could give, it is gratifying to know Meryon received and enjoyed while his mind remained clear and was undisturbed by fears and suspicions.

Victor Hugo, in exile at Guernsey, wrote of the Paris etchings, in an eloquent passage: "These etchings are magnificent things. This fine imagination must not be overwhelmed in the great struggle it is waging with the Infinite, whether intent in thought upon Nature or Paris. Strengthen him by all the encouragements possible. The breath of the Universe breathes through the work of Meryon, and makes his etchings more than pictures—visions."

Charles Baudelaire said of them: "By the vigor, the delicacy and the certainty of his drawings, Meryon recalls what is best in the work of the early etchers. We have rarely seen represented with more poetry the solemnity peculiar to a great capital."

Philippe Burty, who was the first to catalogue Meryon's work and give it vogue, wrote thus: "The work of Charles Meryon is absolutely personal. His lofty originality, which is not within the comprehension of everyone, does not proceed from any master or any school. He was not heralded by any precedent, nor will he have imitators, because he has a philosophical range, especially evident in certain pieces, such as the 'Morgue' and the 'Stryge,' and because his imagination so deeply imbues the subject itself as to make any imitation ridiculous."

Meanwhile the fame of Meryon had not only crossed the Atlantic, but had reached the Pacific coast. From two French bankers, in San Francisco, Bayerque and Pioche, he received, in 1855, a commission to etch an extensive view of the new city. The basis furnished for the work was not, as Burty states, five little daguerrotype plates, but five photographs of considerable size, among the earliest experiments of the kind. Taken at different hours of the day, these photographs failed to give a harmonious or even clear view of the entire scene, and Meryon, in a letter to Burty, records the extreme difficulty he encountered in making the preliminary drawings for the etching, and the painful suspense experienced in the biting-in of so large a plate. The five photographs, preserved by De Salicis, were acquired at his sale, in 1891, for the present collection, in which were already the completed drawings in five sections on thin transfer paper, besides a drawing of the first section in reverse and smaller sketches of characteristic figures added by Meryon. The etching ultimately bore also portrait medallions of the two bankers on a central tablet supported by allegorical figures of "Abundance" and "Labor."

The appreciation of the discerning few could not, however, make up for public neglect, nor could more direct methods of assistance stay the tendency to mental malady which had now become alarming. Invited by the Duke of Aremburg to Brussels, with a prospect of patronage, Meryon failed to recover hopefulness or serenity, but suddenly and without apparent reason returned to Paris. There, in spite of the affectionate care of friends, he took to his bed and threatened as intruders all who came near him. It was one evening while he was in this condition, that the etcher,

Léopold Flameng, gaining admission to Meryon's room, made the hasty portrait sketch in charcoal, afterward reproduced by a process, an early proof of which is among the portraits of Meryon in the present collection. This was on the 11th day of May, 1858, and the day after, Meryon was induced to go to the asylum at Charenton-St.-Maurice. He was declared to be suffering from delirium and melancholia.

Under the influence of considerate treatment and the careful routine of life at the asylum, Meryon's physical condition, and consequently his mental state, gradually so improved as to permit of his resuming work in a studio placed at his disposal within the asylum precincts, where he etched the "View of the Ruins of the Château of Pierrefonds" from a sketch brought to him by Viollet-le-Duc, the architect, who was then restoring the Château. By the 25th of August, 1859, Meryon's mental health was so far regained that he obtained a leave of absence, returning to Paris under the oversight of his old ship-comrade and lifelong friend, M. de Salicis, formerly the captain of a frigate, and then an instructor in the Polytechnic School.

Under commissions from friends, Meryon now undertook new etchings of Paris, some of them reproductions of ancient drawings, besides portraits, book plates and other minor works, receiving also from the Chalcographie du Louvre a commission which he was able to execute in the etching of "L'Ancien Louvre," after the painting by Zeeman.

Meryon had for some time cherished the project of publishing an album of etchings from drawings he had made at Bourges, and a souvenir album of his voyage on the corvette RHIN. For both undertakings a number of

plates had already been etched, but only for the latter series were enough finally completed to make a special publication. Meryon's method of utilizing for this series the drawings made during the voyage was to make, on transparent paper, copies of the size of the plates, and by squares crossed on the drawing to secure an exact reproduction in etching. One of these reduced drawings, that of the "État de la Petite Colonie Française d'Akaroa," prepared for reproduction, is in the present collection, and may be compared with the original drawing on the larger scale, of the "Pêche aux Palmes," already noticed. A small drawing of "Prô-volant des Iles Mulgrave," also in the collection, appears, however, to have been reproduced in virtually the original size.

In 1861, Meryon took in hand again the coppers of the Paris series, retouched some of them, and changed the drawing of others, notably in reducing the size of the houses of the Rue Dauphine in the etching of the "Pont-Neuf," for which the houses had originally been sketched by Meryon from the street level, while the bridge and embankment had been sketched from the river's edge. Figures in the etching of the "Morgue" were changed, balloons were added in the etching of the "Pont-au-Change"; luminous rays were made to shine through the reconstructions of the "Tour de l'Horloge" and more ravens were introduced in flight about the "Galerie Notre-Dame." After about thirty proofs had been taken from such of the coppers as had been re-touched, the plates were destroyed.

Meryon's work was now virtually at an end. His mental disease, renewing itself, grew upon him rapidly and he became possessed of pathetic hallucinations, became fear-

ful of enemies and distrustful of his friends. Nevertheless, he was not without companionship, especially the companionship of Burty and of Bracquemond, a contemporary etcher, whose work he admired, and who had twice etched his portrait.

It was about this time that Meryon was visited by Seymour Haden, who purchased from him a number of proofs, but only to be followed through the streets of Paris by the agitated artist he had thought to befriend, who insisted on having back the proofs, which he said were of a nature to compromise him, evidently apprehensive lest the English etcher should palm them off as his own.

By the autumn of 1866, Meryon's mental condition became such that his friends sought medical advice, with the result that, on the 12th of October, he was again placed in the asylum. There he remained for the rest of his days, still the victim of hallucinations and fears, and there his unquiet life came to an end on Friday, the 14th of February, 1868. He was buried in the cemetery of Charenton-St.-Maurice, accompanied to the grave by his physician, Dr. Folley, and by his faithful friends, Bracquemond, Delâtre, Burty and De Salicis, the last his old comrade, who pronounced over him these touching words of farewell: "The distinguished artist ends his first existence here in this cold grave. To our eyes he is no more; but from this moment he takes his place in the history of art, for he is wanting in nothing which makes men illustrious—suffering as well as talent. Dominated, driven by a divinity within him, Meryon sacrificed everything to his art—the dreams of his youth, an enviable career, wealth, health, reason. Everything, did I say?—yes, everything but his integrity, the

honor of his soul. Above this poor storm-tossed barque, at every moment deluged and hastening to shipwreck, there sang one white bird—conscience. Let us then to-day cease to lament over him whom we knew as the unfortunate Meryon; he will be known hereafter as the famous Meryon, and his better part has already retaken its place in light, eternal and serene. What if, like every one, he bore the mark of human imperfection! Life had been for him a time of bitter trials. Atonement is already made, and in the unknown world beyond, the least of the blessings which he can attain will be that which he always craved and never found—Meryon is at rest.”

Upon a tablet of copper, sunk in black Brittany stone over Meryon's grave, is a memorial etched by Bracquemond, with emblems reminiscent of the great etcher's work,

Meryon was not an etcher of the type of Rembrandt or Whistler; he was rather an engraver-etcher, reproducing his own preliminary drawings instead of etching his subjects on the plate from nature. His habitual method is thus described by Sir Seymour-Haden: “First he made, not a sketch, but a number of sketches, generally on vellum two or three inches square, of parts of his picture, which he then put together and arranged into an harmonious whole, which whole he first bit in and worked into completeness by the dry-point and the burin. What is singular and a proof of his concentrativeness is, that the results had none of the artificial character usual to this kind of treatment, but that it is always broad and simple, and that the poetical motive is never lost sight of.”

Meryon was not always solicitous to represent buildings precisely as they were, nor to fit them always accurately

among their surroundings, but he often endowed them with a nobility of aspect which they did not in reality possess; he shaped their surroundings into harmony with them, and in various ways heightened their impressiveness, and finally glorified his scenes with effects of light and shadow such as no one but Meryon ever imagined.

To Meryon what was left of Old Paris was a passion. It haunted him, and he, in turn, immortalized it with a devotion and a genius which make the ancient city live in his works as it lives in the works of Hugo. Therefore, his masterpieces take their rank with the great enduring monuments of art. Not only these, but his minor works are vital with a personality energetic and sincere, and reflect a nature genuinely poetic and noble, somber though it became under the shadow which hung over his life. His work stands unique as a whole among the achievements of that form of art in which his talent found scope. In his triumphs he reached the highest summits; in whatever he did he gave out of himself something worthy of being preserved by time.

The collection described in the catalogue that follows was begun as long ago as the autumn of 1877, by the purchase of the sunny impression of the "Pompe Notre-Dame," on paper with the water-mark "1852," the year in which that etching was made. It has been enlarged through the addition of impressions acquired one at a time, as opportunity has offered, until it now embraces at least one impression from all but five plates by Meryon of which impressions are known to exist, none of these five plates being of great

importance. Changes in the artist's conception of his compositions are illustrated as a rule by impressions of different states of the plates in question. The special endeavor has been to acquire impressions of the highest quality.

The collection of etchings has been supplemented by a number of drawings. Some are drawings made in the South Seas when Meryon was a midshipman on the RHIN ; others were evidently preliminary to etchings.

Three catalogues of the etched work of Meryon have been compiled. The first, in French, was the labor of his friend Philippe Burty and was translated into English by Marcus B. Huish, and published in London in 1879. The second is that of Frederick Wedmore, published in London in 1879, of which a second edition was published in 1892. The third, far more thorough than either of the others and extensively illustrated, is the catalogue, in French, of Loys Delteil, published in Paris in 1907.

The etchings included in the present collection are numbered, and the states are classified, according to the Delteil Catalogue, although reference is also made to the different numbers the prints bear in the Burty and Wedmore catalogues, and to the classification of states adopted by these compilers, and hitherto generally accepted.

Titles which could be readily translated are expressed in English ; those which are peculiarly French remain in their original form.

Delteil differs from nearly all the earlier writers on Meryon, in writing his name without an accent on the *e*, following Bouvenne in this regard, and justifying the omission by reference to the English origin of the name and the fact that neither in his etched nor in his written signatures,

with a single exception, did Meryon himself use the accent. In acceptance of these reasons as convincing, the accent has been omitted in what has now been written.

H. M.

NEW YORK, November, 1909.

**ETCHINGS AND DRAWINGS BY CHARLES MERYON,
AND PORTRAITS OF MERYON.
In the Howard Mansfield Collection.**

In the catalogue which follows the states [have been arranged and classified according to the catalogue of Loys Delteil. References are also given to the catalogues of Philippe Burty and Frederick Wedmore. D. refers to the catalogue of Delteil, B. to that of Burty (translated by Huish), W. to Wedmore's "Méryon" (second edition, 1892).

ETCHINGS.

1 HEAD OF CHRIST, or LA SAINTE FACE.

D. 1. B. 1. W. 78.

Unique. Note on mount: "d'après une copie d'une peinture de Philippe Champagne."

2 THE COW AND THE ASS.

D. 2, 2d State. B. 2, 2d State. W. 68.

Note on margin: "C. M. d'après de Louthembourg."

3 A SOLDIER, IN PROFILE.

D. 3, 2d State. W. 67.

Note on mount: "Soldat, d'après Salvator Rosa."

4 A SOLDIER, FULL FACE.

D. 4. B. 3. W. 67a.

Probably unique. After Salvator Rosa. From the De Salicis Collection.

5 THE SHEEP AND THE FLIES.

D. 5 B. 5. W. 64.

Probably unique. Note on mount: "d'après Karel Dujardin."

6 THE THREE PIGS BEFORE A HOVEL.

D. 6, 2d State. B. 6. W. 65.

Note on margin: "C. M. d'après K. D. J."

- 7 THE TWO HORSES.**
D. 7. B. 7. W. 66.
Note on margin: "C. M. d'après K. D. J."
- 8 EWE AND TWO LAMBS.**
D. 8, 2d State. W. 62.
On plate, in reverse, "A. V. V. F., 1670." On margin "4" and "Paris Imp. Delâtre."
- 9 THE PAVILION OF MADEMOISELLE AND A PART OF THE LOUVRE.**
D. 9, 2d State. B. 8. W. 68.
Note on margin: "Vue du Pavillon de Mademoiselle et d'une partie du Louvre (vers 1650)"; and signed in ink "C. Meryon d'après Zeeman."
- 10 ENTRANCE OF THE FAUBOURG OF SAINT-MARCEAU AT PARIS.**
D. 10, 1st State. B. 9. W. 69.
Before letters. Note on margin: "Entrée du faubourg St. Marceau à Paris (1650 environ)".
- 11 A WATER-MILL NEAR ST. DENIS.**
D. 11, 2d State. B. 10. W. 70.
Note on margin: "Moulin à eau à St. Denis," and signed in ink on margin, "C. M. d'après Zeeman."
- 12 THE RIVER SEINE AND THE ANGLE DU MAIL, AT PARIS.**
D. 12. B. 11. W. 71.
Note on margin: "C. M. 1850," "d'après Zeeman 1650" and "De Rivier de Cijne en de houw van de Malie bain tot Parijs."

13 GALIOT DE JEAN DE VYL DE ROTTERDAM.

D. 13, 3d State. B. 12, 2d State. W. 72.

Signed on margin: "C. M. d'après Zeeman."

14 BOAT FROM HAARLEM TO AMSTERDAM.

D. 14, 2d State. B. 13, 1st State. W. 73.

Signed on margin: "C. M. d'après Zeeman."

15 SOUTH-SEA FISHERS.

D. 15, 1st State. B. 14, 1st State. W. 75.

Signed on margin: "C. M. d'après Zeeman."

16 PASSAGERS DE CALAIS à FLESSINGUE.

D. 16, 2d State. B. 15, 1st State. W. 74.

On mount: "Passagers de Calais à Flessingue."

Signed on margin: "C. M. d'après Zeeman."

17 TITLE PAGE, "EAUX-FORTES SUR PARIS, PAR C. MERYON, MDCCCLII."

D. 17. B. 31. W. 1.

- a. Title printed on green paper.
- b. Title printed on white paper.
- c. Title printed on brown paper.

18 DEDICATION TO "REINIER DIT ZEEMAN, PEINTRE ET EAU-FORTIER."

D. 18. B. 32. W. 2.

Dedication of the Paris set: 42 lines of verse, beginning, "Peintre des matelots." "C. Meryon fecit MDCCCLIV" and "Imp. Rue neuve St. Etienne-du-Mont, No. 26.

19 ANCIENNE PORTE DU PALAIS DE JUSTICE.

D. 19, 2d State. B. 22, 2d State. W. 3, 2d State.

"Paris, C. Meryon fit. MDCCCLIV. Imp. Rue
Ne. St. Etienne-du-Mont, No. 26."

20 "QU'AME PURE ROUGISSE."

D. 20, 1st State. B. 24. W. 4.

Verses. "C. M., MDCCCLIV. Meryon imp. Rue
neuve St. Etienne-du-Mont, No. 26."

From the collection of Seymour Haden.

21 ARMS OF THE CITY OF PARIS.

D. 21, 2d State. B. 25, 1st State. W. 5.

Before letters.

Presentation copy. On margin: "A Monsieur
Niel—faible témoignage de reconnaissance pour
le généreux appui et les encouragements qu'il m'a
donnés, pendant l'exécution de ce premier ou-
vrage. Son très humble et bien dévoué serviteur
et ami. . . C. Meryon, 13 Mars, 1855."

22 "FLUCTUAT NEC MERGITUR."

D. 22. B. 26. W. 6.

a. The etching. "Fluctuat nec mergitur" and
"MDCCCLI-IV. C. M."

b. A woodcut copy. Inscribed "Paris Guide."

23 LE STREYGE.

D. 23, 4th State. B. 37, 2d State. W. 7, 1st State.

On green paper. From the collection of Destail-
leur, architect, a friend of Meryon.

"C. M." on chimney. Under the oval: "C. Meryon
del. sculp; MDCCCLIII (reversed); A. Delâtre

imp. rue de la bucherie, 6." Below, the following lines:

"Insatiable vampire, l'éternelle luxure
Sur la grande cité convoite sa pâture.
C. M."

4 LE PETIT PONT.

D. 24, 3d State. B. 33, 2d State. W. 8, 1st State.

On green paper. From the Ministère de l'Intérieur. Before letters but with initials "C. M." in upper right hand corner.

5 L'ARCHE DU PONT NOTRE-DAME.

D. 25, 3d State. B. 39, 2d State. W. 9, 1st State.

On green paper. On margin: "C. Meryon del. sculp. imp. Rue Ne. St Etienne-du-Mont 26" and "Paris 1853."

26 LA GALERIE DE NOTRE-DAME.

D. 26, 3d State. B. 40, 2d State. W. 10, 1st State.

On green paper. From the Ministère de l'Intérieur. On margin: "C. Meryon del. sculp. 1853," and "Imp. Rue Ne. St Etienne-du-Mont, 26."

27 LA RUE DES MAUVAIS GARÇONS.

D. 27. B. 41. W. 11.

a. D. 1st State. B. 1st State. W. 1st State.

b. D. 3d State. B. 2d State. W. 2d State.

a. Before letters,

b. "C. M." in lower left corner on stone;
"Meryon Imp. Rue Ne. St. Etienne-du-Mont
26"; and verses with date: "Paris, Mars LIV."

28 LA TOUR DE L'HORLOGE.

D. 23. B. 42. W. 12.

a. D. 4th State. B. 2d State. W. 1st State.

b. D. 8th State.

a. On green paper. From the Ministère de l'Intérieur. Before letters but with "C. M." in upper right corner.

b. Monogram "C. M." in place of initials in upper right corner; the number "5" in lower left corner. With letters: "La Tour de l'Horloge" and "A. Delatre imp. Rue St. Jacques 265." Numerous changes: figures in scaffolding, tower roof shaded, signs on buildings, two beams of light from windows of building in center, trees in place of round building at right end of bridge.

29 TOURELLE DE LA RUE DE LA TIXERANDERIE.

D. 29, 2d State. B. 43, 2d State. W. 13, 1st State.

On green paper. From the Ministère de l'Intérieur. Before letters but with initials "C. M."

30 SAINT-ETIENNE-DU-MONT.

D. 30, 4th State. B. 44, 1st State. W. 14, 1st State.

On green paper. From the Ministère de l'Intérieur. Before letters but with initials "C. M." in upper right hand corner. The tip of the clock tower is effaced.

31 LA POMPE NOTRE-DAME.

D. 31. B. 45. W. 15.

a. D. 3d State. B. Trial proof. W. Trial proof.

b. D. 4th State. B. 2d State. W. 1st State.

c. D. 4th State.

a. On Japanese paper. Signed "C. Meryon, 1852."

b. On green paper. On margin: "C. Meryon ft.

Imp. R. Ne. St. Etienne-du-Mont 26" and "1852."
c. In brown ink on white paper with watermark.

32 LA PETITE POMPE.

D. 32, 2d State. B. 46, 2d State. W. 16, 1st State.

A border surrounding verses beginning "C'en est fait" and date "MDCCCLIV."

"Meryon" and "C. M. f. Imp. R. Ne. St. Etienne-du-Mont 26."

Frontispiece of the second part of "Vues de Paris."

33 LE PONT-NEUF.

D. 33. B. 47. W. 17.

a. D. 2d State. B. 1st State. W. Trial proof.

b. D. 5th State. B. 5th State. W. 2d State.

c. D. 6th State. B. 4th State. W. 1st State.

d. D. 8th State. B. 6th State. W. 4th State.

a. On Japanese paper. Before letters. Sky unfinished ; no smoke from chimneys ; before the tall chimney.

b. On green paper. "C. Meryon del. sculp. 1853" and "Imp. A. Delâtre, Rue de la Bucherie No. 6." With tall chimney, smoke and birds.

c. On green paper. With eight lines of verse beginning, "Ci-gît du vieux Pont-Neuf."

d. On white paper. Tall chimney and smoke as well as inscriptions have been effaced. The houses in center have been reduced in size. More work on sky. On margin, "Le Pont-Neuf"; in upper left corner, "C. M."; in lower left corner, the number "9".

34 LE PONT-AU-CHANGE.

D. 34. B. 48. W. 18.

a. D. 1st State. B. Trial proof. W. Trial proof.

b. D. 5th State. B. 3d State. W. 1st State.

c. D. 9th State. B. 5th State. W. 2d State.

d. D. 11th State. B. 8th State. W. 4th State.

a. On green paper. Before sky, balloon or buildings in distance.

b. On white paper. With sky, balloon "Speranza" and buildings in distance. "C. Meryon del. sculp. MDCCCLIII" and "Imp. R. Neuve St. Etienne-du-Mont 26".

From the Burty Collection.

c. On white paper. With title "Le Pont-au-Change", and in upper left corner the monogram "C. M." Sky changed; in place of balloon, crescent moon and flocks of large birds.

d. In a preceding state the large birds were effaced and balloons added. Several larger balloons are added in this state, the largest lettered "[Vas]co de Gama, Paris." The number "10" in lower left corner, and underneath title, "A. Delatre Imp. R. S. Jacques 265."

35 L'ESPÉRANCE.

B. 35. B. 49. W. 19.

Verses written to accompany the "Pont-au-Change." "C. M., Mars MDCCCLIV" and "(Au bas de la X^{me} des 'Eau-fortes sur Paris')." "

36 LA MORGUE.

D. 36. B. 50. W. 20.

a. D. 3rd State. B. 1st State. W. 1st State.

b. D. 4th State. B. 2d State. W. 2d State.

a. Before letters. Dedication: "A Monsieur E. Bléry son bien dévoué C. Meryon."

b. On green paper. On margin: "C. Meryon del. sculp. MDCCCLIV," and "Imp. Rue Neuve St. Etienne-du-Mont No. 26."

From the Seymour Haden Collection.

37 L'HÔTELLERIE DE LA MORT.

D. 37. B. 51. W. 21.

Verses written to accompany "La Morgue."

38 L'ABSIDE DE NOTRE-DAME DE PARIS.

D. 33, 3d State. B. 52, 1st State. W. 23, 1st State.

Before date or letters. Sky completed.

40 TOMBEAU DE MOLIERE.

B. 40, 2d State. B. 53. W. 23.

a. On green paper.

b. On white paper.

"C. Meryon ft. MDCCCLIV. Imp. R. Ne. St. Etienne du Mont, No. 26," and "Molière."

41 TOURELLE, RUE DE L'ÉCOLE DE MÉDECINE.

D. 41, 2d State. B. 55, Trial proof. W. 24, Trial proof.

Before all letters except on houses. Part, only, of arch on top border line. In arch, monogram "C. M." and the figure of oppressed Innocence. Two women in cart. Before the word "Cabat" on the tower and before the letters on the open book held by Truth.

42 RUE DES CHANTRES.

D. 42, 3d State. B. 56, 3d State. W. 25, 1st State.

Before letters, with bells and initials "J. B." at top.

43 COLLÈGE HENRI IV.

D. 43. B. 58. W. 58.

a. D. 4th State. B. 3d State. W. 2d State.

b. D. 7th State. B. 4th State. W. 4th State.

a. Before monogram, but with letters: "Imp. Pierron, r. Montfaucon, 1"; "C. M. F^{bat} 1863-64," and "Paris, Rochoux, Quai de l'Horloge, 19"; as title, "Collège Henri IV, ou Lycée Napoléon, avec ses dépendances et constructions voisines,"

with a long description, dated "Paris ce 15 Janvier 1864." With houses at left, mountains in background and sailboats.

b. With new letters: "Vue à vol d'oiseau du Collège Henri IV ou Lycée Napoléon, grand et petit collèges. Avec les jardins qui en dépendent et les constructions avoisinantes. Prise du sommet du Panthéon, Paris MCCCXLIV." "Imp. Pierron r. Montfauçon I" and "1863-64."

The fantastic upper portion has been replaced by houses. At top are small medallion equestrian portraits of Henri IV and Napoleon III flanking a Latin inscription. Monogram "C. M." on house.

44 BAIN-FROID CHEVRIER.

D. 44. B. 84. W. 37.

a. D. 4th State. B. 2d State. W. 1st State.

b. D. 6th State. B. 3d State. W. 2d State.

a. With sky and inscription on the sign but before letters or monogram.

b. With letters. Monogram "C. M." at top, and on margin: "Bain froid Chevrier, dit de l'École"; "Paris MDCCCLXIV" and "Pierron Imp. Paris." Accompanied by verses and dedication in ink: "à Monsieur de la Pizelière hommage de l'auteur C. Meryon. 26th Oct^{bre} 1864."

45 LE MINISTÈRE DE LA MARINE.

D. 45, 3rd State. B. 82, 2d State. W. 26, 1st State.

Before letters or monogram. With clouds and sword on ground but before vertical lines on columns.

46 LE PONT-NEUF ET LA SAMARITAINE, DE DESSOUS LA 1^{re} ARCHE DU PONT-AU-CHANGE.

D. 46. B. 19. W. 29.

a. D. 2d State. B. 1st State. W. Trial proof.

b. D. 3d State. B. 2d State. W. Trial proof.

a. Before letters. White space around head of man fishing.

b. Before letters. Lower marginal line strengthened ; space around head of man fishing filled in.

47 LE PONT-AU-CHANGE, VERS 1784.

D. 47. B. 20. W. 28.

a. D. 1st State. B. Trial proof. W. 1st State.

b. D. 5th State. B. 2d State. W. 2d State.

a. Before letters, sky or rope.

b. "Le Pont-au-Change, vers 1784," and "C. Meryon, sculp. MDCCCL^{ts} d'après un dessin de Nicolle, tiré du cabinet de Monsieur Destailleur, architecte. A. Delâtre, Imp. rue du Fg. St. Jacques No. 81.

48 LA SALLE DES PAS-PERDUS, À L'ANCIEN PALAIS-DE-JUSTICE.

D. 48, 3d State. B. 17, 2d State. W. 76, 1st State.

With inscription and "C. Meryon sculp. d'après la pièce originale de Ducerceau, due à l'obligeance de Monsieur Destailleur, architecte, Paris MDCCCLV."

Dedication in pencil: "à Monsieur Lassus son bien dévoué C. Meryon."

49 ROU PIROQUETTE AUX HALLES, 1860.

D. 49, 5th State. B. 24, 3d State. W. 80, 4th State.

After M. Laurence.

Inscriptions on right wall are changed to "Aux noces de Cana," etc., instead of "Jamet M^d. Marée." On margin: "Laurence del." and "Meryon sculp"; and in center, "Rue Piroquette aux Halles, 1860," with "Delatre Imp. R. St. J^s 265 "

underneath. The letters "C. M." and "L." on chimney are effaced.

50 PASSERELLE DU PONT-AU-CHANGE APRES L'INCENDIE DE 1621.

D. 50, 4th State. B. 27, 4th State. W. 84, 1st State.

After a drawing of the time.

Before letters. Signature "C. M." at base of tree, followed by "L" in a triangle, the stamp of the collection of M. de Lagoy. Man lying on hillside above two women washing clothes. No leaves on tree.

51 PARTIE DE LA CITÉ DE PARIS, VERS LA FIN DU XVII^e SIECLE.

D. 51, 5th State. B. 28, 2d Trial proof. W. 81, Trial proof.

Left bank of the Seine between the Pont Notre-Dame and the Pont-au-Change. Sky completed. Before letters. Sign board over gables still unlettered.

52 LE GRAND CHÂTELET À PARIS, VERS 1780.

D 52, 2d State. B. 29, 2d State. W. 85, 1st State.

After a drawing of about 1780. Before letters.

53 L'ANCIEN LOUVRE DU CÔTÉ DE LA SEINE.

D. 53. B. 80. W. 60.

a. D. 2d State. B. Trial proof. W. 1st State.
b. D. 5th State. B. 1st State. W. 1st State.

a. After R. Zeeman. Signed in pencil "C. M."; "ap à M. du C— Calographie" and "3 Nov. 1865." Before sky.

b. Finished plate. Before letters. Note in ink: "A Monsieur Reiset, Conservateur de la Chalographie du Louvre, son bien reconnaissant et très humble serviteur, Ch. Meryon, 3 Avril 1866."

**54 DOORWAY OF AN OLD CONVENT, RUE MIRABEAU,
BOURGES.**

D. 54, 1st State. B. 57, 1st State. W. 33, 1st State.

55 RUE DES TOILES À BOURGES.

D. 55. B. 58. W. 35.

a. D. 2d State. B. 1st State. W. Trial proof.

b. D. 5th State. B. 3d State. W. 3d State.

a. On green paper. "1853" on a chimney to the right. In the left foreground a dog. On margin: "C. Meryon del. sculp. 1853" and "Rue Ne. St. Etienne-du-Mont 26." "M" on escutcheon on doorway.

b. The dog has been replaced by a soldier and two women. The date on chimney and the inscription on margin have been effaced.

56 ANCIENNE HABITATION À BOURGES.

D. 56, 3d State. B. 59, 2d State. W. 34, 1st State.

Before letters. "C. M." in lower left corner. Before vine on house. Three columns of smoke from chimney on right.

58 CHÂTEAU DE CHENONCEAU.

D. 58, 3d State. B. 18, 1st State. W. 77, 1st State.

"C. Meryon sculp. d'après Ducerceau" and "A. Delâtre Imp. Rue du Fg. St. Jacques No. 81, Paris." After a plate by J. Androuet Ducerceau.

59 RUINS OF THE CHÂTEAU OF PIERREFONDS.

D. 59, 2d State. B. 23, 2d State. W. 81, 1st State.

Signed "C. M." Trunks of trees along river do not show.

60 CHEVET DE ST.-MARTIN-SUR-RENELLE.

D. 60, 2d State. B. 26, 1st State W. 82, Trial proof.

After P. Langlois. Before the title but with "Polyolès Langlois 1837" and "C. M."

61 ENTRÉE DU COUVENT DES CAPUCINS, à ATHÈNES.

D 61, 2d State. B. 16, 1st State. W. 82, 1st State.

Before letters. Note in ink on margin: "Monument de Lysistrate à Athènes—à Monsieur Eug. Bléry, son bien dévoué C. Meryon."

62 PLAN DU COMBAT DE SINOPE.

D. 62, 2d State. B. 21, 1st State. W. 79, 1st State.

Inscribed with title and "d'après le dessin d'un officier du navire Anglais "Retribution." "C. Meryon sculp." and "A. Delâtre Imp. Rue de la Bucherie, n. 6."

63 TITLE PAGE OF THE "VOYAGE À LA NOUVELLE-ZÉLANDE."

B. 63. B. 67. W. 46.

a. D. 1st State. B. 1st State. W. 1st State.

b. D. 4th State. B. 4th State.

a. On white paper. "4 juillet 66," in pencil, by Meryon.

b. On brown paper. "Diverses pièces gravées. Collecte, gain, butin de course et de chasse, faits au mouillage et à la mer; pendant le voyage à la Nouvelle Zélande, accompli de MDCCCXLII à XLVI sur le navire Rhin, sous les ordres de M^r. le Capitaine de Vaisseau (mort contre-amiral en 1852), A. Bérard, commandant la station à Akaroa, Presqu'île de Banks." Inscribed tablets. Monogram "C. M." and date "1866." On margin: "Paris" and "C. M. imp. rue Duperré 20."

64 LE PILOTE DE TONGA.

D. 64, 2d State. B. 60, 2d State. W. 36, 2d State.

A decorative border enclosing a record of the achievements of a pilot at Tonga, written in poetic prose, beginning "Nous partions de Tonga sur un navire de guerre." "Souvenir de voyage MDCCCXLII-VI" and "A. Delâtre Imp. rue Fg. St. Jacques no. 81."

65 TÊTE DE CHIEN DE LA NOUVELLE-HOLLANDE.

D. 65, 2d State. B. 62, 1st State. W. 38, 1st State.

66 LE MALINGRE CRYPTOGAME.

D. 66. B. 61. W. 37.

a. D. 2d State. B. 2d State. W. 1st State.

b. D. 4th State. B. 3d State. W. 2d State.

- a. With monogram in black in lower right corner.
- b. With title and "Pierron Imp. MDCCCLX." In the upper left corner, "N. Z."; upper right corner, "MDCCCXLV"; in lower left corner, "P." Monogram in red.

67 NOUVELLE-CALÉDONIE.

D. 67, 5th State. B. 64, 2d State. W. 40, 1st State.

(Grande case indigène sur le chemin de Ballade à Poepo.) No letters. Monogram near lower right corner.

68 OCÉANIE, PÊCHE AUX PALMES.

D. 68, 1st State. B. 65, 3d State. W. 41, 1st State.

Before letters.

**69 PRESQU'ILE DE BANKS. POINTE DES CHARBONNIERS,
AKAROA.**

D. 69, 2d State. B. 66, 2d State. W. 42, 1st State.

Before letters. With the two boats. Many clefts
in the mountains.

70 GREENIERS INDIGÈNES À AKAROA.

D. 70, 3rd State. B. 63, 2d State. W. 39, 1st State.

Before letters.

71 ÉTAT DE LA PETITE COLONIE FRANÇAISE D' AKAROA.

D. 71. B. 68. W. 43.

a. D. 2d State. B. 2d State. W. 1st State.

b. D. 5th State. W. 2d State.

a. With clouds drawn in pencil. On margin :
"11 Aout 65."

b. With letters : "Nouvelle-Zélande. Presqu'île
de Banks. État de la petite colonie française
d'Akaroa. Vers 1845—Voyage du Rhin"; and
"C. M. del. sculp. 1865" and "Pierron Imp. r.
Montfaucon 1."

72 LA CHAUMIÈRE DU COLON.

B. 72, 2d State. W. 44, 1st State.

Before letters.

73 SAN FRANCISCO, MDCCCLV.

D. 73. B. 22. W. 30.

a. D. 1st State. B. 1st State.

b. and c. D. 4th State. B. 3d State. W. 1st State.

a. Before sky and much detail. One portrait
medallion of A. Pioche in center of an arched
frame, supported by "Work" and "Abundance".
No initials on escutcheons.

b. and c. With letters : "San Francisco, MDCCCLV"
in frame; on margin, "C. Meryon del. sculp."

Paris 1856" and "A. Delâtre Imp. Rue Fg. Poissonnière 145." Two portrait medallions of J. B. Bayerque and A. Pioche occupy enlarged arch of frame, with initials "J. B. B." and "A. P." These initials are also on the escutcheons.

74 PRÔ-VOLANT DES ISLES MULGRAVES. LA HARPE OASIENNE.

D. 74. B. 69. W. 45.

a. 1st state. Pencil note on margin: "Lundi 30 Jll. '66."

b. 2d state. Pencil note on margin: "(2) 31 juillet 1866."

c. State between 2d and 3d, with Meryon's monogram, printed in red, near the right upper corner.

d. State also between 2d and 3d, with more work in sky and monogram printed in black, near right upper corner.

77 CASIMIR LE CONTE.

D. 77, 2d State. B. 88, 1st State. W. 86, 1st State.

After Gustave Boulanger. Inscribed: "C. Meryon del. aqua forti. 1856. d'après G. B."

78 EVARISTE BOULAY-PATY.

D. 78, 3d State. B. 89, 2d State. W. 87, 1st State.

With letters: title and "Delâtre Imp. r. des Feuillantes, 4, Paris." No signature. From a bronze medal by David d'Angers.

79 FRANÇOIS VIÈTE.

D. 79, 5th State. B. 90, 1st State. W. 88, 1st State.

a. and b. Before letters. Monogram within circle formed by snake.

80) RENÉ DE BURDIGALE, SGR. DE LAUDONNIÈRE SAR-LAIS.

D. 90, 4th State. B. 94, 2d State. W. 92, 1st State.

With letters. Monogram "C. M." at bottom of oval frame. On margin: "d'après Crispin de Pas" and "A. Beillet Imp. Quai de la Tournelle, 35, Paris."

81) PIERRE NIVELLE.

D. 91, 5th State. B. 91, 1st State. W. 93, 1st State.

After Michel Lasne. Alternate letters in the inscription around the portrait, "Pierre Nivelles, évêque de Luçon," printed in red ink. On margin, "D'après M. L." and "A. Beillet Q' de la Tournelle 35, Paris."

82) JEAN BESLY.

D. 92, 2d State. B. 96, Trial proof. W. 91, 1st State.

After Jasper Isac. With marginal lines and arms.

83) LOUIS JACQUES MARIE BIZUEL.

D. 93, 3d State. B. 96, 2d State. W. 93, 1st State.

Before letters. On margin, in pencil: "27 Nov."

84) TH. AGRIFFA D'AUBIGNÉ.

D. 94, 3d State. B. 92, 1st State. W. 90, 1st State.

Before letters.

85) BENJAMIN FILLON.

D. 95, 3d State. B. 97, 1st State. W. 94, 1st State.

Before letters. On left edge of plate: "C. Mer-yon sc. s. Pho. LXII Ps."

86 ARMAND GUÉRAUD.

D. 86, 1st State. B. 95, 1st State. W. 95, 1st State.

Before letters. No frame.

87 ROCHOUX'S ADDRESS CARD.

D. 87. B. 54. W. 47.

a. D. 1st State. B. 1st Trial proof. W. 1st State.

b. D. 2d State. B. 1st State. W. 2d State.

a. With letters. Lamp under arch of bridge.

b. Instead of the lamp, the galley from the arms of Paris.

88 VERS À MONSIEUR EUGÈNE BLÉRY.

D. 88. W. 48a.

Verses beginning "À vous, Bléry, mon Maître."
Initial letters of verses, "Bléry" and "C. M." in red. "C. M. ft." and "Meryon Imp. R. Ne. St. Etienne 26."

89 VERS À MONSIEUR EUGÈNE BLÉRY.

D. 89. B. 71. W. 48.

Larger plate. Verses beginning "À vous, Bléry, mon Maître." "C. Meryon ft. Imp. rue Ne. St. Etienne du Mont 26."

91 LA LOI LUNAIRE.

D. 91, 2d State. B. 72, 2d State. W. 49, 1st State.

Verses. Colored by hand by Meryon. "C. Meryon ft, Paris MDCCLVI" and "Imp. R. F. St. Jacques No. 81."

92 LA LOI LUNAIRE.

D. 92. B. 73. W. 50.

a. D. 2d State. B. 1st State. W. 1st State.

b. D. 4th State.

a. Before letters. Meryon's monogram in pencil in upper right corner. On margin, "19 Sept." in ink.

b. With monogram near upper left corner. "C. M. Imp. r. Duperré 20 Paris St. O^e 66."

93 LA LOI SOLAIRE.

D. 93. B. 74. W. 51.

a. Proof printed in red and black, the lettering heavily inked. "C. Meryon fit. Paris MDCCCLV. Imp. R. F. S. Jacques 81." Note in ink, on print: "Mais l'eau, l'eau froide, glacée, que j'ai oubliée . . . C. M."

b. Another proof more distinctly printed, with darker red.

94 PRÉSENTATION DU VALÈRE MAXIME AU ROI LOUIS XI.

D. 94, 3d State. B. 25, 2d State. W. 82, 1st State.

Signed "C. M. so." in lower right corner. On margin, "Imp. Delâtre Paris." After a miniature which belonged to Jules Niel.

95 DESIGN FORMING A FRAME FOR THE PORTRAIT OF ARMAND GUÉRAUD.

D. 95. B. 79. W. 54.

a. D. 2d State. B. 4th State.

b. D. 9th State. B. 7th State.

a. On the margin, "30 Ju. 1862," in pencil, by Meryon. On open book, "Code, Lois."

b. Printed in black and red. Titles on backs and leaves of books. Monogram below book in center. Underneath in center, "Paris MDCCCLXII".

on the left, "Meryon. Inv. Sculp."; on the right,
"A. Beillet Imp. Quai de la Tournelle 35."

96 FRONTISPIECE, CATALOGUE OF THOMAS DE LEU.

D. 96. B. 80. W. 61.

a. D. 1st State.

b. D. 6th State.

a. Before letters.

b. With letters. From the De Salicis collection.

99 PETIT PRINCE DITO.

D. 99, 2d State. B. 70. W. 59.

With the words, "Petit Prince Dito (Balde Nelle
Cale.)" Eleven lines of verse. Below, "C. M.
fit Paris Février 1864" and "Pierron Imp. Paris."

100 REBUS.

D. 100, 2d State. B. 77. W. 55.

(Ci-gît la vendetta surannée.)

a. On margin: "C. M. fecit — Rebus — Pier-
ron Imp. r. Montfaucon I."

b. With "(a)" on the anvil referring to note in
ink by Meryon: "(a) Sorte d'enclume appelé tas,
servant plus particulièrement aux Planeurs et
Graveurs." "Meryon (Charles) 1^{er} Jun, 1863."

101 REBUS.

D. 101, 2d State. B. 78. W. 57.

(Béranger ne fut véritablement fort, car il n'eut
jamais la clef des chants.)

"C. M. fecit 1863. Chez Rochoux, Quai de
l'Horloge, 19. Imp. Pierron, r. Montfaucon I."

102 REBUS.

D. 102, 2d State. W. 56.

(Non, Morny n'est pas mort, car il noce encore.)

Below, "Pierron imp. Paris. Janvier 1866." Mon-
ogram in center.

DRAWINGS AND PHOTOGRAPHS.

103 PORTFOLIO COVER.

Lettered in ink and colored by Meryon for presentation of impressions of his early etchings to Eugene Bléry, his master. (Enclosed in this portfolio impressions Number 1, 3, 5, 6, 7, 13, 14, 15 and 16 of this collection were presented to Bléry.) With attestation in ink by B. Bléry, daughter of the artist, May 10, 1890.

104 DRAWING FOR "OCÉANIE, PÊCHE AUX PALMES, 1845." Pencil. Inscribed "Ouvea (Wallis)."

105 DRAWING FOR "ÉTAT DE LA PETITE COLONIE FRANÇAISE D' AKAROA, VERS 1845." Pencil.

106 DRAWING FOR "PRÔ-VOLANT DES ILES MULGRAVE." Pencil. On margin in pencil, "La harpe Oasienne." On sail, "N O M?"

107 A NEW ZEALAND FLOAT. Pencil drawing.

108 A DREDGE. Pencil drawing.

109 DRAWING FOR "ANCIENNE HABITATION À BOURGES."

Pencil. "D," in ink.

110 DRAWINGS FOR "ARCHE DU PONT NOTRE-DAME."

a. Pencil drawing of an arch. Note on mount in ink : "pris à la chambre claire."

b. Pencil sketch of part of the subject.

111 BATH HOUSES UNDER THE "PONT-AU-CHANGE."

Pencil sketch.

112 PHOTOGRAPHS AND DRAWINGS FOR "SAN FRANCISCO."

a. Five photographs joined together.

b. Complete drawing in five sections. Pencil.

c. Drawing of first section in reverse. Pencil.

d. Sketches of head, hand and foot of "Work" and sketch of figure on piazza. Pencil.

113 SKETCHES OR MEMORANDA.

a. In red ink.

b. In red ink. In pencil : "Tous les arbres éclairés," and "les arbres en 4 également éclairés."

LITHOGRAPH.

114 A SHIP UNDER SAIL.

Lithographed by Chauvel, after a pastel by Meryon.

a. 1st state. Before all letters.

b. 2d state. With letters. Monogram of Meryon in center, below, with verses underneath. At the left, "Lithographié par Th. Chauvel," and below that, "Impr^e a cent Épreuves par Lemer cier & C^{ie}, Paris." At the right, "D'après un pastel par Charles Meryon," and below that, "Collection de M^r. Philippe Burty."

AUTOGRAPH.

115 RECEIPT GIVEN TO PHILIPPE BURTY.

In ink : "Reçu de M^r. Ph. Burty la somme de vingt-cinq francs, pour prix de quelques gravures faites par moi antérieurement cédés Paris a 23 Janvier 1865 . . . C. Meryon. Meryon (Charles) graveur, 20 R. Duperré."

PORTRAITS OF MERYON.

116 HEAD IN PROFILE ON MEDALLION, BY FÉLIX BRACQUEMOND.

D. 17a. a. 1st State. b. 2d State.

a. Before the verses or letters and with "B. & C. M." in left upper corner printed in red.

b. With verses by Meryon himself on plate (cut down) and "C. Meryon, Rue Ne. St. Etienne-du-Mont 26. MDCCCLIV."

117 MERYON SEATED, BY FÉLIX BRACQUEMOND.

One of only ten proofs from the plate. On green paper.

(There are numerous reproductions by process of this etching, some signed by Bracquemond.)

118 MERYON SITTING UP IN BED, BY LÉOPOLD FLAMENG.

A facsimile of the drawing by Léopold Flameng. 1st state, before letters. Signature with date, "11 Mai 1858," in upper left corner.

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